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DESCRIPTIVE CATALOGS ON REQUEST

EXHIBITION Galleries open for Inspection Daily 9 a. m. to 6 p. m. beginning To-Morrow (Monday) and up to day of sale.

## Three Exhibitions Of Historical Import

By Royal Cortissoz

Art, too, has its place in the peace treaty. When the complete document is published it may be expected to contain important articles compelling reparation on the part of Germany, for the few details given in the official summary indicate that the matter has been gone into in a more than general way. It is specified, for example, that the destruction of the library of Louvain is to be balanced, in a small measure, by the handing over by Germany of manuscripts, early printed books, prints, etc., equivalent to those which disappeared in the early tragedy of the city. Another provision convinces us that, after all, sometimes dreams come true.

Early in the war, when it was first rumored that the "Adam and Eve" of Jan Van Eyck had been stolen, we expressed the hope that ultimate indemnification would include the reorganization in Ghent of the great altar piece for which they were originally painted. Over and over again in these columns we have dwelt upon this as the one act of reparation which above all others was to be desired. The parts long in the Berlin gallery were not stolen, but it has seemed peculiarly fitting that they should nevertheless be restored, as symbolizing the return to their natural abiding places of uniquely precious souvenirs of the Flemish genius. The writers of the treaty have recognized the validity of the point, for it is stated that "Germany is to hand over to Belgium wings now at Berlin belonging to the altar piece of 'The Adoration of the Lamb' by Hubert and Jan Van Eyck, the centre of which is now in the church of Saint Bavon at Ghent." The wings of "The Last Supper," by Thierry Bouts, are also named to be returned

from Berlin and Munich to Louvain, which is more good news, but the decision as to the Van Eyck masterpiece is by itself enough to rejoice the soul of every lover of art in the world. As an act of justice to Belgium, it encourages the belief that a really thoroughgoing plan has been framed for the repayment of the art losses of that country and of France. Monuments like the cathedral at Rheims have suffered losses that can never be made good, but in the field of paintings, sculptures, books and manuscripts Germany can pay, and it is plain that she is going to be compelled to pay.

### A Group of Portraits by Gilbert Stuart

In the catalogue of an exhibition of portraits by Gilbert Stuart which has been opened at the Ehrich Gallery we are reminded of the fact that abroad he is usually listed among artists of the English school. There has never been anything difficult to understand in this interpretation of his status. He brought back to this country from London and his pupilage under West the idiom of the eighteenth century English school. He never used any other. It would be a great mistake to allow a patriotic view of the subject to obscure the truth. By no process of reasoning can he be canonized as a forerunner of modern American art in the all-important matter of style. He is separated from us by developments in which France has had far greater influence than England. On the other hand, he remains the chief of our pioneers, American by virtue of his fidelity to the temper of his time in this country, and closely linked to the masters of our later, dissimilar modes, by his capacity for one thing—good painting.

There are two impressions to be received from the Ehrich show. In the first place, we feel the extreme sobriety of its key; we seem to be passing under the gray light of an academic tradition, wherein our present-day conception of portraiture could not but be ill at ease. What statesman of the twentieth century could pose after the fashion of "The Baker Washington," and

fell through, but the portrait passed into the hands of a member of the political society, and finally it became the property of Boss Tweed. From his descendants it has been acquired by the present owners. It is a handsome canvas, and the suggestion that some private citizens might unite in offering it to the Louvre is a good one. It would serve there as a perfect memorial both of the President and the painter. It speaks of the latter more especially, as we have said, in his academic rôle, but contains some masterly painting, too, as in the treatment of the gleaming blacks, and it has some valuable qualities also as an illustration of other aspects of Stuart's technique. It reflects his polish as a draughtsman, his discreet touch in the handling of accessories—in a word, his well instructed craftsmanship. Like all the men of the English manner, his atmosphere is that of the court. But where he resembles the best of them is in bringing us back to the true spirit of the studio. There are a couple of his graceful studies of women in this exhibition. Otherwise the portraits are of men, grave, balanced, very carefully painted records. In tone, as in the placing of the head on the canvas, he is restrained, cool, formal. But under all the conventional investiture there glows the energy of a man born to paint.

### Some Types of Modern Spanish Painting

There was a time when modern Spanish art was known in the United States only through the glittering ledger-main of Fortuny and his followers. We saw little else here, and next to nothing was done by the Spaniards at the Chicago Fair to correct the idea that their school had been standing still. That idea, indeed, was only too sadly justified by the facts. Some years afterward, when the present writer looked up the subject at first hand in Spain, there was nothing save the dawning vogue of Sorolla to suggest that the school, frittering away the impetus received from Fortuny and Pradilla, was on the way to finding itself. Then, in more recent years, we were made voluminously acquainted with the work of Sorolla, by this time a sensationally able but much overrated painter, and after him came the exhibitions of Zuloaga, another type worth seeing, but not, on the whole, the master his partisans proclaim him to be. In 1915, when the Panama-Pa-



MRS. RACHEL COX STEVENS  
(From the portrait by Gilbert Stuart, at the Ehrich Gallery)

be the leading motive with the better painters in this show. It is sought to good purpose, occasionally, in the more stable aspects of nature, as witness the clever garden scenes of Gonzalo Bilbao and the capital Valencian "Fig Tree" of Juan Llimona, but as a rule the object is to make the most of Spanish character and trappings, which are in proportion to the extent to which one allows himself to be hypnotized by a phrase. There is no line of descent connecting Picasso with Ingres. Streams of tendency in art are beguiling to follow-up, but often lead to conclusions that confuse thought. A prefatory note in the catalogue touches upon the immemorial distinction between objective and subjective modes and the "nigger in the woodpile" presently appears in the shape of this statement: "In the work of certain of the so-called Cubists, it is not a visual image but a conceptual image which is reproduced, the image

and ends in the cubistic muddle. But is it a sequence? There are countless inexplicable omissions, but the show is announced as illustrating "the evolution of French art," and the implication is that we may accordingly trace in these productions the march of certain logical tendencies. Such an hypothesis holds, however, only in proportion to the extent to which one allows himself to be hypnotized by a phrase. There is no line of descent connecting Picasso with Ingres. Streams of tendency in art are beguiling to follow-up, but often lead to conclusions that confuse thought. A prefatory note in the catalogue touches upon the immemorial distinction between objective and subjective modes and the "nigger in the woodpile" presently appears in the shape of this statement: "In the work of certain of the so-called Cubists, it is not a visual image but a conceptual image which is reproduced, the image

## Random Impressions In Current Exhibitions

The Road From Ingres to Picasso  
A collection of more than two hundred paintings, drawings and prints at the Arden gallery forms one of the delightful episodes of the season. The pictures include works which would constitute a "full dress" exhibition, but there are any number of casual studio fragments on the walls and the final effect is that of some enthusiast's scrapbook, unfolded page by page, to tell the story of French art from Ingres and Delacroix down to the Post Impressionists. The sequence begins with the pure line of classicism

Some years ago we remember seeing a painting by Mr. Julius Rolshoven which suggested not only in subject, but in manner, that he had never stepped outside the pleasant sunlit placidity of French or Italian scenes. The other day he made a fairly startling reappearance with a pastel, unprecedented in scale, of a scene crowded with Indians afoot and on horseback. Now, at the Reinhardt gal-

not of a thing seen but of a thing thought." No doubt. But it remains to be demonstrated that the "conceptual image" as it is exemplified in Cubism has anything to do with art.

As a study in evolution, then, this exhibition is not exactly persuasive. The transition from Ingres to the modernists is not from one point to another in a development of national artistic genius. It is simply the transition, in a scrapbook, from one page that spells competence and an ideal of beauty to another that spells crudity and the cult for ugliness and the bizarre. But the observer who dismisses as irrelevant the philosophical divagations to which the Mesopotamian word "evolution" would invite him will find this gallery packed with enjoyment. One master after another is submitted to his gaze, in such intensely personal works as reveal the very essence of his genius. After Ingres and Delacroix come Corot and Daubigny; beside the rugged realism of Courbet one may study the grace of Constantin Guys; Degas and Manet lead us up to Cezanne and Gauguin, and along with these would-be pioneers may be seen artists saturated in the spirit not of France, but of Paris, artists like Odilon Redon and Toulouse-Lautrec. The last stage of the journey is a little wearisome. Fumbling innovators like Matisse, Marie Laurencin, Picasso and Picabia have lost their power to so much as titillate. Even the "Nude Descending a Staircase," brought back in a drawing from the painting, has ceased to impose an amusing shock. The admirable portraits of Diego Rivera, at this end of the show, alone give pleasure. But the trained artists, as we have indicated, give the collection a splendid backbone. Their works are good to see for themselves and as proofs once more that training in art has something preservative about it. Only style will give the painter immortality, but without training, discipline, he will develop no style.

## Calendar of Exhibitions

Academy Art Shop, 153 West Fifty-seventh Street—Twenty-eight oil paintings by Toshi Shimizu, to May 24.

American Institute of Graphic Arts, 10 East Forty-seventh Street—Second annual exhibition by the Art Alliance of America and the American Institute of Graphic Arts, to May 24.

American Art Galleries, Madison Square South—Judson D. Metzgar's Japanese color prints, May 12 to May 15.

Anderson Galleries—Original drawings, etchings and dry points, wood engravings and lithographs, by Claude Lorraine, Cuypp, Gainsborough, Rembrandt, Whistler, Zorn and others, May 14-19; Spanish paintings, May 10-20.

Arlington Galleries, 274 Madison Avenue—Landscapes and marines, by Clifford W. Ashley.

Bruce Museum Galleries—Exhibition by the Greenwich Society of Artists.

Bourgeois Galleries—Exhibition of modern paintings.

Church of the Ascension, Parish House, 12 West Eleventh Street—Exhibition of contemporaneous artists.

Dudensing Galleries, 45 West Forty-fourth Street—Exhibition of paintings by Innes, Dewey, Leigh, Ballard and others.

Durand-Ruel Galleries, 12 East Fifty-seventh Street—Exhibition of paintings by Monet, to May 17.

Grolier Club, 47 East Sixtieth Street—Exhibition of bookbindings, to June 15.

Hotel Majestic, Central Park West and Seventy-second Street—Exhibition of paintings by Chapman, Cooper, Curran, Gaul, Newell, Potthast and others, to June 2.

Kevorkian, 40 West Fifty-seventh Street—Exhibition of sculpture by John Mowbray-Clarke, to June 7.

Knoedler Galleries—Exhibition of Alaskan drawings by Rockwell Kent.

Macbeth Galleries—Exhibition of American paintings.

Metropolitan Museum—Exhibition of Chinese paintings.

Milch Galleries, 108 West Fifty-seventh Street—Exhibition of recent American sculpture.

Montross Galleries, 550 Fifth Avenue—Exhibition of paintings and etchings by modern artists.

Musmann Galleries, 144 West Fifty-seventh Street—Exhibition of etchings, color etchings, pencil drawings and pen drawings by John T. Arms, to May 15.

New York School of Fine and Applied Arts, Eightieth Street and Broadway—Annual exhibition, May 12-20.

New York School of Applied Design for Women, 160-162 Lexington Avenue—Twenty-seventh annual exhibition, May 13-19.

Paint Box Gallery, 43 Washington Square—Exhibition of paintings by C. E. Polowetski.

Ralston Galleries—Paintings, by Thorolf Holmboe.

Reinhardt Galleries, 565 Fifth Avenue—Exhibition of paintings by Julius Rolshoven.

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EXHIBITION

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ETCHINGS

and

DRAWINGS

by

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by

CLIFFORD W. ASHLEY

During Month of May

ARLINGTON GALLERIES

274 Madison Avenue at 40th St.

THE STUDENTS OF THE NEW YORK SCHOOL OF FINE AND APPLIED ARTS will show an annual exhibition of their work at the school building, 801 St. and Broadway, from May 13th to 20th, inclusive. The exhibition this year will be given with the regular classes of Sunday, May 17th and 18th, when no classes will be in attendance. THE EXHIBITION IS OPEN FROM 10 A. M. TO 6 P. M. DAILY, SUNDAY, FROM 1 TO 6 P. M.

## TOSHI SHIMIZU

EXHIBITION

28 Oil Paintings on view

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at

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